

Greimas Square and Art Regimes or Aesthetic Regimes

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and economic power
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and democratic
economics in Marx
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history and
reflection on politics

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Introduction

How art history in a
scientific, literary-
artistic and democratic
political unity reflects
material history – and is
actually like a film
analysis which reveals
film criticism or cinema
criticism recently –

which should discuss the reflection of art and history by means of a political reflection on democracy – that it is so democratic – the art work.

In Sartre this is called the totality, all its pigments and its unification by praxis and this totalization then is the activity of ensembles which can also be left aside and

called dead labour – we mean such reflections are then historical – the shift to French structuralism proper then is to make the two reflect – the dead labour and capital, even living labour and cultural voice – now becomes the art regime – which reflects the two – totalization and practico-inerte as in fact dialectical – how a certain working class

film then is also in a small shop in Wong Kar Wai's cinema – and this is how democratic the art work is – which means also for economics – to reflect this is to reflect in fact economics as democratic – that the shop is a democratic ensemble which works as a distribution of the sensible which is how use-value is also a process in economics –

that use is better than high exchange which itself is artistic like a film or even software writing creatively – or even a process of music or finally a retail shop in Nike – but art regimes argue – a organic shop in a Wong Kar Wai sense is as important a Duchampe object – when one sees the Duchampe side to things – like daily objects in poverty and

daily life hints – like
what is called
department shops and
democratic further
points on labouring
retail – all this then is
also in fact the lighting
in a poor Quranic way in
some cheap house – all
of this is poor and so
democratic – in fact the
democratic position is
more like the Quran –
the Quran is actually
democratic – in

reflections on its cinema
and forms.

Perhaps the Hollywood
film is hierarchical – like
a man chasing a woman
and being more heroic
than her – but in fact it
has a continuity with art
in voices of David Lynch
– where pure art works
in surrealism – that
there is a surreal side to
the process in
Hollywood – its own
process of reflecting a

dreamy voice and gaze –
which though breaks
the hierarchies to a
form called virtual
happiness in another
type of recent Sophia
Coppola films – which
then is how to develop a
surrealism with the
hierarchies and this in
some moments is cheap
voice and cheap shop
scenes and that is
democratic – and this
democratic aspects in
Cornel West's sense is

about rap, and black people as well and that's the real struggle and meaning of democracy – while economics is about just the process of companies and perhaps according to democracy – its hierarchical power and process of economic structural arguments to re-adjust the economy to power what should be democratic – that is integrative to in fact a

cheap lighting project of
the simple retail in
Marx's sense of
Economic Manuscripts –
because that is more
democratic – which also
means in fact how Marx
reflects democratically
as economics – from
small retail, to daily life
banking and housing
problems to working
class politics to even
financial companies in
film stylistics and
ecology which is most

important today
because it is most
democratic in fact – this
point is called Marxism
and reflection on the
democratic axiom of the
poorest – or why
ecology is the best in
fact critique of
capitalism and its
financial power – as
opposed to the
democratic aspect of in
fact cheap stores of use-
value type more.

I. A Integrative
Method Approach to
Marx and his
Aesthetic Voice or
even the free
continuity of art
regimes which
reflect history and
also reveal history
as the process of
fine art and even
Figural Philology by
Panofsky – reading
art history

In fact then Marxism includes a view on art and aesthetics – it starts with Lenin on Literature and Art and Trotsky on the importance of surrealism and art with Picasso as well, along with Mao Zedong on surrealism and writings on literature and poetry.

This process then integrates the Marxist writings of Jean-Paul

Sartre on engagements
with literature and
recently Sirohi with
literature, writing, and
engagement and art
regimes and democracy
as a view on aesthetics
and politics – against
Ranciere who argues for
just politics against art
in fact and more like as
if art was more of a
meditation on politics
and the democratic
people and just that.

II. Politics and Art – why art regimes are in-itself political – Sirohi

In fact then an idealist
thesis it can seem – to
Althusserians and
Marxists – who talk
about material reality
and politics against the
fine art, art regime and
aesthetics as the
distribution of the
sensible in Sirohi –
Ranciere just means the

distribution of the
sensible is a form of
politics – that people
are in a popular
anarchic protest.

Sirohi means though to
be correct – history
reflects art and art
regimes reflect history
best – and art history is
correct on history and
that politics is three
regimes of art – the
hierarchical, the
representational and

the aesthetic or
aesthetical
representation
corresponding to Greek,
modernist and
postmodern perhaps but
with a continuity of
stages as in fact three
positions on art regimes
as democratic.

III. Democratic art,
and aesthetics
therefore – today to
belong to
democracy more

than economics and
rule of economics

In fact then Sirohi
reveals the antinomies
of Gramsci and
Althusser deepens the
perspective on culture,
economics and even
daily life use-value
being in fact based on
exchange value which is
everything artistic –
from films, to artistic
websites and software
to in fact music and

even cultural forms like architectural forms of Fundacions – or even the pure power of the representation of modernism in Brecht to be actually an art regime which is so Incubist that it reflects Cubism and its claims on de-familiarisation effects, perspectives and fine points, and lines.

This means that art regimes are material things like poor people and their artistic reflection like a swimming pool and its cheap motel – all of which is a way of studying art history – now just convert this to a thesis on the Greek Bible and its complex meanings of art structures and Greek sculptural practices and wed it to a modern view

on say architecture and reflect it on a film which has the realism of Greek banks, or such mansions and even skating rinks in say The OC – and call it a television process of a sitcom and wealth – this becomes the integration of art to history.

V. Conclusion

Art regimes, are then reflections on history –

one can go back to
Marx and argue that his
cultural voice then is
also an art regime voice
– that culture is ordinary
but there is in fact
aesthetic revolution in
the 19th century and
then again in the 20th
century which makes it
modernist and then
comes postmodernity
recently – all of this
then is the way to read
cultural materialism
today – not just Derrida

but also Ranciere and
with that Sirohi – the
process of in fact
admiring the art
regimes which then
reflect in fact material
history even in a film –
and its analysis.